

(*SOUVENIR DE OGNÉEVKA.*)

# Walse

tirée de la Sérénade op. 48.

DE  
**P. TSCHAIKOWSKY.**

Pour le piano à 4 mains (par l'auteur).	— r. 60 c.
" " " à 2 mains: Transcription de Concert par <i>G. Catoire</i> .	— " 50 "
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" 2 " à 8 mains, par <i>E. Langer</i> .	1 " 50 "
" Violon avec Piano, par <i>L. Auer</i> .	— " 85 "

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## VALSE DE P. TSCHAÏKOWSKY

(tirée de la Sérénade pour Orchestre)

transcrite pour Violon avec accomp. de Piano, par L. Auer.

Moderato Tempo di Valse. 4<sup>e</sup> Corde

Violon. *con suono*

PIANO. *p*

*sul D.* *p<sup>2</sup>*

*pp*

*sul G.*

The first system of musical notation consists of a single staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various ornaments, including triplets and grace notes. The system concludes with a dynamic marking of *p* (piano).

The second system of musical notation features two staves. The upper staff, marked *2<sup>e</sup> et 3<sup>e</sup> Corde*, contains a melodic line with fingerings indicated by numbers 1, 2, 3, and 4. The lower staff, marked *staccato* and *p*, contains a bass line with eighth-note patterns. The system concludes with a dynamic marking of *p*.

The third system of musical notation consists of two staves. The upper staff contains a melodic line with a dynamic marking of *f* (forte) and a crescendo hairpin. The lower staff contains a bass line with a dynamic marking of *p* (piano) and a crescendo hairpin. The system concludes with a dynamic marking of *cresc.*

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with a dynamic marking of *f* (forte). The lower staff contains a bass line with a dynamic marking of *f* (forte). The system concludes with a dynamic marking of *f*.

This musical score is for a piano and voice piece, page 5. It features five systems of music. The first system shows a vocal line with a melodic line and a piano accompaniment. The piano part has a *ff* (fortissimo) dynamic. The second system continues the vocal line with a *p* (piano) dynamic. The third system shows the vocal line with a *p* dynamic. The fourth system shows the vocal line with a *pp* (pianissimo) dynamic. The fifth system shows the vocal line with a *pp* dynamic. The piano accompaniment consists of chords and arpeggiated figures. The score is written in G major and 4/4 time.

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This page of musical notation is for a piano piece, featuring a single melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The piece is in a key with one sharp (F#) and a 3/4 time signature. The melodic line begins with a forte (f) dynamic and a grace note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in the bass and treble staves. Dynamic markings include piano (p) and forte (f). The notation is written in a standard musical score format with a single system of staves.



First system of music. The vocal line (top staff) has lyrics "cre - scen - do". The piano accompaniment (bottom staves) includes the lyrics "cre - scen - do" and a dynamic marking *p* (piano).



Second system of music. The vocal line (top staff) features a melodic line with a fermata. The piano accompaniment (bottom staves) includes a melodic line with a fermata and a dynamic marking *p* (piano).



Third system of music. The vocal line (top staff) features a melodic line with a fermata. The piano accompaniment (bottom staves) includes a melodic line with a fermata and a dynamic marking *p* (piano).



Fourth system of music. The vocal line (top staff) features a melodic line with a fermata. The piano accompaniment (bottom staves) includes a melodic line with a fermata and a dynamic marking *p* (piano).

*a tempo*  
*con suono*

*a tempo*  
*p*

*p*

*f*

14128



musical score for piano and voice, page 9. The score consists of five systems. The first system shows a vocal line with a crescendo and a piano introduction marked *p* and *staccato*. The second system continues the vocal line with a crescendo. The third system shows the piano accompaniment with a crescendo. The fourth system shows the piano accompaniment with a crescendo. The fifth system shows the piano accompaniment with a crescendo and a vocal line with lyrics "cre - scen - do".

This musical score page, numbered 10, features a piano accompaniment and a vocal line. The piano part is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system shows a complex piano introduction with many beamed sixteenth notes in the right hand and chords in the left hand. The second system continues this texture. The third system introduces a vocal line in the upper staff, starting with a piano (*p*) dynamic and a melodic line with some grace notes. The piano accompaniment continues with chords and some moving lines. The fourth system shows the vocal line with lyrics "cre - scen -" and the piano part with a *cresc.* marking. The fifth system continues the vocal melody with lyrics "do" and the piano accompaniment. The sixth system shows the vocal line with lyrics "do" and the piano part with a *f* dynamic and a series of chords. The page number 14128 is printed at the bottom center.

14128

dimin.

dimin.

*a tempo ma tranquillo*

*riten.* *pizz.* *arco*

*espress.*

*a tempo ma tranquillo*

*pizz.* *arco* *pizz.* *arco*

*espress.*

*pp*

*p* *pizz.*

*pp*

# Compositions Russes pour Violon et Piano.

	R.	K.
<b>Alolz, L.</b> Op. 8 № 1. Cantabile . . . . .	—	60
" " " 2. Perpetuum mobile. . . . .	—	80
" " " 9. Romance. . . . .	—	90
<b>Alpheraky, A.</b> Op. 29. Impromptu . . . . .	—	60
<b>Antzeff, M.</b> Op. 9. Dix morceaux lyriques de salon: № 1. Danse rustique. 2. Au berceau. 3. La chasse. 4. Danse orientale. 5. Elégie. 6. Sou- venir de tristesse. 7. Alla Zingara. 8. Idylle. 9. Danse polonaise 10. Illusion. <i>Chaque № à</i> — 45		
" Compositions: № 1. Berceuse. 2. Mazurka I. 3. Arietta. 4. Mazurka II. 5. Romance 6. Gavotte. 7. Gondo- liera. 8. Mazurka. 9. Barcarola. <i>Chaque № à</i> — 45		
<b>Arensky, A.</b> Op. 30 № 1. Prélude. C-moll. . . . .	—	80
" " " 2. Sérénade. G-dur. . . . .	—	50
" " " 3. Berceuse. E-dur. . . . .	—	60
" " " 4. Scherzo. E-moll . . . . .	—	80
" Op. 54. Concerto. A-moll . . . . .	2	50
" " 72. Quatre morceaux . . . . .	—	—
<b>Ars, N.</b> Polonaise . . . . .	1	—
<b>Besekirsky, W.</b> Op. 21. Rhapsodie finlandaise . . . . .	1	—
<b>Bleichmann, J.</b> Op. 6. Berceuse. . . . .	—	60
" " 15. Sonate . . . . .	3	50
<b>Bukke, E.</b> Romance. Cis-moll . . . . .	—	60
<b>Catoire, G.</b> Op. 15. Sonate . . . . .	4	—
<b>Conus, G.</b> Op. 2 № 1. Elégie . . . . .	—	70
" " 15. Deux mélodies . . . . .	1	—
<b>Conus, J.</b> Concerto. E-moll. . . . .	2	25
<b>Danilewsky, M.</b> Inspiration . . . . .	—	75
<b>Douloff, G.</b> Op. 4. Allegro de concert. D-dur. . . . .	1	75
" " Romance . . . . .	—	70
<b>Goedicke, A.</b> Op. 10. Sonate. A-dur. . . . .	2	70
<b>Gretschaninoff, A.</b> Op. 14. Méditation. . . . .	—	60
<b>Grodzki, B.</b> Op. 34. Elégie . . . . .	—	75
<b>Hoth, G.</b> Op. 3. Nocturne. . . . .	—	75
<b>Ilynsky, A.</b> Op. 6 № 1. Mazurka. . . . .	—	80
<b>Kapry, J.</b> Op. 30. Dans les steppes. Rêverie. . . . .	—	75
<b>Köhler, M.</b> Op. 28 № 1. Souvenir . . . . .	—	60
" " 2. La capricieuse . . . . .	—	60
" " 3. Nocturne . . . . .	—	60
" " 4. Chanson villageoise. . . . .	—	40
" " 5. Barcarolle. . . . .	—	60
" " 6. Mazurka. . . . .	—	50
<b>Kosloff, H.</b> Mélodie tartare. . . . .	—	45
" Chant sans paroles. . . . .	—	45
<b>Kleffel, A.</b> № 1. Scherzo. . . . .	—	50
" " 2. Légende. . . . .	—	50
" " 3. Rimprovero. . . . .	—	50
" " 4. Folletti . . . . .	—	70
" " 5. Cavatina. . . . .	—	40
" " 6. Rimembranza. . . . .	—	50
<b>Krein, D.</b> Mélodie . . . . .	—	70
<b>Ladoukhine, N.</b> Romance . . . . .	—	50
" Mélodie. . . . .	—	40
" Op. 9. Petite Suite. . . . .	1	25
<b>Malaschkine, L.</b> Op. 7. Romance. . . . .	—	60
<b>Malkoff, A.</b> Mazurka. . . . .	—	30
" Adieu. Mazurka. . . . .	—	50
<b>Marsicani, M.</b> Op. 35. Souvenir du Volga. Fantaisie russe . . . . .	1	—
<b>Maurbr, W.</b> Les adieux. Impromptu. . . . .	—	40
<b>Messer, N.</b> Barcarolle. . . . .	—	80
<b>Minkus, L.</b> Op. 10 № 1. Chant d'été . . . . .	—	50
" " 2. Schlummerlied. . . . .	—	40
<b>Naprawnik, E.</b> Op. 52. Sonate. . . . .	4	50
" Op. 64 № 1. Nocturne. . . . .	—	60
" " 2. Valse-Caprice. . . . .	—	75
" " 3. Mélodie russe. . . . .	—	60
" " 4. Scherzo espagnol . . . . .	—	75
" " № 1—4. Complet. . . . .	2	—
<b>Némérowsky, A.</b> Op. 8. Méditation. . . . .	—	50
" " 11. Pensée musicale . . . . .	—	30

	R.	K.
<b>Pabst, P.</b> Mélodie . . . . .	—	60
<b>Pantschenko, S.</b> Op. 4. Sonnet. . . . .	—	50
" " 13 № 1. Notturmo. G-dur. . . . .	—	60
" " 2. Sonnet. A-moll. . . . .	—	60
<b>Ratschinsky, T.</b> Variations sur la chanson russe „Лучина-лучинушка“ . . . . .	—	80
<b>Roubetz, A.</b> Fantaisie sur des airs petits-russiens . . . . .	—	50
" Andante cantabile. . . . .	—	40
<b>Rébikoff, W.</b> Op. 7 № 1. Berceuse. Es-dur. 2. Mé- lodie. 3. Berceuse. As-dur . . . . .	—	70
<b>Rutkowsky, A.</b> Op. 4. Nocturne . . . . .	—	70
<b>Schreiner, A.</b> Op. 16. 5 Lieder ohne Worte . . . . .	1	—
<b>Schubert, G.</b> Op. 32. Mugnets. Rêverie russe . . . . .	—	50
<b>Seldeneck, J.</b> Op. 5. Nocturne. . . . .	—	60
" " 8. Romance. . . . .	—	60
" " 9 № 1. Méditation. . . . .	—	40
" " 2. Elégie. . . . .	—	60
" " 3. Scherzo . . . . .	—	80
" " 10. Barcarolle. . . . .	—	80
<b>Simon, A.</b> Op. 17 № 1. Presto humoristique. . . . .	—	70
" " 2. 2-me Berceuse . . . . .	—	50
" " 3. Valse. <i>Edition de salon.</i> . . . .	—	70
" " 4. Valse. <i>Edition de concert.</i> . . . .	—	80
" Op. 28. Berceuse célèbre. . . . .	—	50
" d-to, rédigée par W. Besekirsky . . . . .	—	50
<b>Slonow, M.</b> Romance . . . . .	—	50
" Berceuse . . . . .	—	50
<b>Sokolowsky, N.</b> Op. 3. 24 pièces (1-re position): Cah. I. № 1. Romance. 2. Sérénade. 3. Chan- son sans paroles. 4. Question. . . . .	—	75
Cah. II. № 5. Valse miniature. 6. Mélodie. 7. Scherzo. 8. Menuetto. . . . .	—	75
Cah. III. № 9—12. Quatre danses hongroises . . . . .	—	75
Cah. IV. № 13. Danse champêtre. 14. Mazurka. 15. Mélodie. 16. Canzonetta. . . . .	—	75
Cah. V. № 17. Andantino. 18. Etude. 19. Danse espagnole. 20. Danse espagnole. . . . .	—	75
Cah. VI. № 21. Polonaise. 22. Scherzo. 23. Valse. 24. Tarantelle . . . . .	—	75
<b>Taborowsky, S.</b> 6 Rhapsodies nationales . . . . .	1	50
" d-to № 1. Rhapsodie russe. . . . .	—	60
" " 2. " italienne. . . . .	—	60
" " 3. " russe . . . . .	—	60
" " 4. " bohème . . . . .	—	60
" " 5. " allemande . . . . .	—	60
" " 6. " hébraïque . . . . .	—	60
<b>Terestschenko, N.</b> Op. 27. Expansion. . . . .	—	50
<b>Tschaikowsky, P.</b> Op. 26. Sérénade mélancolique. . . . .	—	75
" " 34. Valse Scherzo . . . . .	1	70
" " 35. Concerto. . . . .	4	50
" Op. 35 d-to, la partie du Violon-solo rédigée par L. Auer. . . . .	1	50
" Op. 35. Canzonetta, tirée du Concerto . . . . .	—	60
" La même, revue par J. Conus . . . . .	—	60
" Op. 42 № 1. Méditation. . . . .	—	90
" " 2. Scherzo . . . . .	1	—
" " 3. Mélodie . . . . .	—	50
" " № 1—3. Complet. . . . .	2	20
<b>Villoing, G.</b> Op. 8. Pastorale. . . . .	—	80
" " 9. Chant-Fantaisie . . . . .	1	—
<b>Warlich, H.</b> Rêverie. . . . .	—	50
<b>Wienlawski, H.</b> Op. 3. Souvenir de Posen. 1-re Mazurka. . . . .	—	50
" Op. 4. Polonaise de concert . . . . .	1	—
" " 5. Adagio élégiaque. . . . .	—	80
" " 6. Souvenir de Moscou . . . . .	—	80
" " 17. Légende . . . . .	—	70
" " 23. Gigue. . . . .	—	75
" " 24. Fantaisie orientale. . . . .	—	70
" Kujawiak. 2-e Mazurka. . . . .	—	50
<b>Zolotareff, B.</b> Op. 11. Deux Novellettes: № 1. Elégie. . . . .	—	60
" 2. Intermezzo. . . . .	1	—

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